

Essay Two/**Draft 11**

AE 7200 Intro Research Methods/Eisenhauer

AE7767 Multiculturalism

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Course Rationale:

American cultures, including African-American and pre-European Native American cultures, have always been multi-ethnic. A survey of the demographic structure of the United States of America revealed the existence of 276 different ethnic groups and a myriad of social organizations within each of these (Gollnick & Chinn, 1998). Melting Pot and other assimilationist theories have largely negated this diversity and complexity within sociocultural groups and a dominant ideology based on Western European concepts of art has persisted. A renewed interest in the concerns of recent continental migration patterns (i.e. Asian immigrants, Hispanic immigrants from South America) has continued to make multiculturalism an important school reform movement (McFee, 1995). "Schools of the future will become increasingly diverse. Demographic data on birthrates and immigration indicate that the number of Asian American, Latino, and African American children is increasing" (Gollnick & Chinn, 2008, p. 2). Teachers, on the other hand, are predominately European American (84%) and female (75%), neither representing the demographics of the nation or of the schools (Gollnick & Chinn, 2008). To prepare art educators to critically deal with this reality, they must be exposed to concepts of social and cultural knowledge that affect learning, production, and appreciation of visual/material culture. This course will provide a valuable base of information for critical analysis of, and more advanced course work in multicultural curriculum, theory, and practice. HUTZEL

Multiculturalism in the International Classroom

I developed a new awareness from the study of Multicultural Art Education in a pluralistic society, AE 7767. The understanding of other cultures is crucially important to the classroom and more so for those living in a foreign culture or a widely diverse sociocultural society. This understanding requires sensitivity and respect and research by the art educator. Chalmers believes art to be a "powerful, pervasive force that helps to shapes our attitudes, beliefs, values, and behaviors." Thus, as art educators we have a method, a context, a content and a large responsibility to our student community. The primary goal of a multicultural education in the arts then is to promote the education and achievement of all students and to enable students to see the concepts from several cultural and ethnic perspectives expanding the student understanding of an idea. The challenge is to deconstruct how as educators most of us were taught to see, think, believe and teach in the 60's, 70's and beyond. We have learned "White male" regardless of our race, ethnicity, age, gender and socio-economics; White, European,

males made history and art. Jeff Chang argues that the "aesthetics of multiculturalism transformed American and global popular culture," for this view I am hopeful.

When my growing daughters verbalized offense at my statement "ask the black sales lady" and labeled me a racist, I strongly objected. I did not see my white privilege. It was simply the world in which I grew and inhabited. My Oklahoma parents felt in my mind hidden racists but I had difficulty placing the racism. Like many others I grew up in an all white, highly educated community in Colorado. I remember one black family in our school and the family happened to live very close to my home but neither daughter was my friend. The "black" schools were in downtown Denver. I never believed that I had a problem with "other" races until I went to Boulder, University of Colorado where more blacks were in attendance than I had ever seen. I never had to question my "white privilege" or racial identity until university. In the late 60's the blacks acted strangely in my experience, "busy being black" was the term used. The football players were the majority of the black students and the attitude seemed to be of intensified cultural blackness that I had never experienced. I had only known blacks who acted white but had dark skin. My experiences had been with individuals that were in a high level of acculturation, that is families and individuals who closely matched the dominant group. Even shows on TV like "*The Bill Cosby Show*" my favorite, portrayed families just like mine only black. I assumed all Black Americans to be like me only with a different skin color and so there seemed to be no grounds for racism in my experience. When I arrived at the university I was quite surprised to find it different. From the reading Gollnick and Chinn, *Multicultural Education in a Pluralistic Society* (page 54) identifying the stages of development in racial identity it is quite apparent that I was at the

beginning stage. I did not recognize the significance of race and accepted the common stereotypes. In Boulder I also met people from many parts of the world at that point unknown to me. The visual and media culture that I had been saturated with as a teen included, TV shows on the surface promoting stereotypes, like the “Sanford and Son” the garbage collector and son. Of course, the garbage man was black. “The Jeffersons” a black family, “Benson” a black butler or “Married with Children” about a lower middle class whites. For two decades shows like Saturday Night Live have dealt with issues of race using satire. Today I am able to confront institutional racism and work toward elimination of racism in the classroom although I still do not feel comfortable in confronting all situations socially.

As art educators I know we can use past demeaning images and representations to address issues meaningful to youth. I realize now these TV shows used humor to expose and show the absurdity of stereotypes. The art work of Michael Ray Charles presented in art:21 deals with demeaning images addressing racism. Also the work of Tyree Guyton addresses representations of race.

The Basis of White Privilege

In, *White Privilege: Unpacking the Invisible Knapsack* by Peggy McIntosh, she develops a list of daily conditions, #4, “I can go shopping alone most of the time, pretty well assured that I will not be followed or harassed.” induced a personal “ah ha” moment. When the offending Asian sales woman follows and adjusts everything touched it definitely feels like distrust and harassment. What is more important for my classroom is the issue of White Privilege.

While teaching in Asia for the last six years the topic of White privilege, stereotypes and cultural bias has developed into an important issue for me personally and professionally. No longer a member of the dominant culture I have adopted a new belief and value system and abandoned some old practices

In *White* by Richard Dyer, Ruth Frankenberg states in her 1993 study of white identity, "many of the women said that they "did not have a culture" color, tended to be felt as add-ons to an identity that is not itself distinctive that lacks 'flavor' As one woman said, 'to be a Heinz 57 American, a white, class-confused American, land of the Kleenex type American, is so formless' This is exactly how I felt and at this very date, 1995, I attempted to define my own identity. How can we be in tune with our own times but not be cognizant of the existing reality of our identity?

Having no context, we can't see that we have anything that accounts for our position of privilege and power. As Peggy McIntosh argues, "a white person is taught to believe that all that she or he does, good and ill, all that we achieve, is to be accounted for in terms of our individuality. It is intolerable to realize that we may get a job or a nice house because of our skin color." So, it is that I am prejudice but not a racist. I don't refuse to be helped by a black sales person however I know that I would never refer to the "white sales lady". This is a form of prejudice, not feeling, hearing or sensing the difference.

McIntosh argues, "It becomes important to come to see whiteness. For those in power in the West, as long as whiteness is felt to be the human condition, then it alone both defines normality and fully inhabits it..the equation of being white with being human secures a position of power. White people have power and believe that they think, feel and act like and for all

people, white people unable to see their particularity, cannot take account of other. White people create the dominant images of the world, and don't see that they thus construct the world in their own image; white people set standards of humanity by which they are bound to succeed and others fail. Most of this is not done deliberately and maliciously, there are enormous variations of power due to class, gender and other factors. White people do not see themselves as white but normal. Whiteness needs to be made strange."

With this awareness teaching practices and attitudes have changed. I no longer use my formal university western based reference point of exclusively white mostly male images, nor is the conversation about art history dominated by a Greek based reference point. Stereotypes, cultural bias and multicultural identity has evolved with a strong focus on Asian, Eastern, contemporary and historical base. As the above authors have stated it is important to first know ones personal stance on issues such as; race, ethnicity, gender, language, religion, socioeconomics before one is able to handle well the pluralism of a classroom.

For the foreign born Korean student, raised partially out of country, American, Australian, Canadian, or British subtle prejudice is a big issue. These students feel neither a part of either culture and feel the target of prejudice and stereotypes by their peers and many times by the older generations of Asians. Assigning Identity projects have spawned heartfelt discussions for the students. This type of learning, about oneself in relation to the world and the diversity of the world proves to be valuable. Simply processing what they feel helps them identity the basis for their attitudes and beliefs.

Know your consumers

In the reading Stringer, *Action Research in Education*, he states, "Practitioners engage in action research...to acquire information having practical application to the solution of specific problems related to their work" the "deeper purpose is to make informed choices and judgements about issues" which will be "transformational". Because our classrooms are socially constructed our professional research must be social and socially based.

With this in mind I developed both a qualitative and a quantitative study to find out more information about my Asian and foreign born students. Questions came to mind. What makes these students, specifically international students different from the culture and students I had known in the states. Stringer states, "knowing something of a student's life-world will be peripherally relevant to the task of teaching. A student learns best when the information is relevant to their own life and the learning can help the student understand their place in the world order. As an international educator, my first job must be to learn about the cultural and social world of my student.

Barbara Kruger makes social commentary about not only feminism and gender issues but also consumerism and the resulting social identity. The work of Jean Kilbourne, who is recognized for her work on the image of women in advertising, specifically the videos, "Killing Us Softly", presents a parallel idea, shown through advertising and consumerism of the mass culture. Questions arise like, would this often used resource work for the international student? Why are most of the models in a highly consumerist society like Korea, white? Why do Koreans, most Asians, hunger for a command of the English language yet subtly are racist and prejudice against North Americans? What is the

difference in seeing the world through an Eastern vs Western perspective? Finally, What is the identity of the students known as Third Culture Kids, those born but raised in two or more cultures? How then to address the pluralistic world of my students becomes my mission for a healthy classroom.

Mining the Identity

The international students I instruct are for the most part ethnically Korean, Korean Nationals or hyphenated Koreans, Korean-Americans, Canadians-Koreans or Korean-Australians. The Korean culture and history is a long, rich and proud one, dating back 30,000 years. Paleolithic art works have been found as far back as 4000 B.C. Suffering huge losses in the Korean War the population of Seoul in 1953 was 100,000 and now counts at 22 million. This society has changed dramatically in the past thirty years and has risen to a super, first world, consumer society. The Confucian base of Korea has been called into questioned and modified by the collision of Western culture and values. The importance of family, hierarchy, stability and harmony has been shaken to the core by individual rights, including women's rights, (it is still not a good thing to be a working woman in Korea, the Glass Ceiling, *Economist* source) and children's, English language acquisition, Western education, travel, media and consumerism. Recently an agrarian society it has now become urban based, cell phones and laptops, sky scrapers and subways dominate. In many ways the culture suffers an identity crisis. "Cultural Identity, South Korea: A Country Study, finds "Many modernized, urban-dwelling South Koreans embark on a search for the "essence" of their culture, which commonly expresses itself as hostility to foreign influences and collective shame over the tragedy of national division after World War II."

"Korean parents and children see international schools today as the vanguard of this change" in Jonathan Borden's view, *Confucius Meets Piaget*. Parents as products of a very traditional society find conflict exits in trying to maintain these values yet live the international lifestyle. Parents want their children to have the benefits of a Western education, (fostering creativity, thinking skills, inquiry based, initiative rewarded) but not fall prey to the negatives. My student, SLee says, "International Schools became a thing, popular with my generation..Koreans believe that studying abroad is a good thing, it may be a stereotype but many Koreans stereotype Westerners as Superior." Yet this can pose problems for the international student as KKim says, "kids were sensitive and annoyed at the fact that I could speak English fluently and they couldn't. They would tell me to "shut up" during English lessons, but ask me to do their English homework for them for English Academies (hagwons)"

In Korean education the teacher represents wisdom, respect and obedience as these are important tenets to Confucianism. Elders, Family Roles (Father over Son) Social Superiors, (Husband over Wife) (Boss over underlings) and extended Family (older brother over younger) represent four of the five foundational relationships of the society demanding respect, duty and loyalty. Friend to Friend is the fifth relationship. Building and maintaining relationships is important but harmonious relationship is critical. (This all leads to life long loyalty but also bullying in schools.) The Asian proverb, "The nail that sticks up gets pounded down" applies and a high value is place on "Korean way" resulting in diversity and differences often seen as negative in Borden's view. Student SLee believes, "Koreans like to kill the differences-want a culture of same, no uniqueness." This places an enormous stress on the Korean International student one

in which KIS student *RKim* says, "I am a different person when I walk in the door at school". Until very recently Korean schools were allowed to beat their students. High stress tests are administered every year in November for college entrance, a winner takes all and the loser is lost, causing shame to the family and a high level of suicide. The international student brings this mentality to the English only, American based curriculum school of Korea International School. Obedience, respect, memorization, practice, test stress are all part of the attitudes and hidden identity. Once grades are posted a line forms at the door, constant checking of grades on powerschool, repeated entire nights spent in study are common. Teachers make failed attempts to modify behavior and change cultural norms. "People like me, who've lived in other culture, know Korean society is very tense." *RLee* KIS student. "Korea pushes too hard", "Koreans are nosey, everyone is judgmental and conformity seekers", *SLee* says.

Out of professional respect for the student and community, an awareness of the history and cultural norms must be the responsibility of each educator. The society is in flux as can be noted by the many books and papers about the Korean Identity. *Nationalism and the Construction of Korean Identity* follows a 1995 conference on the same theme. The aim of the book is, "to expose national narratives and their position as postcolonial constructions originally inspired by intellectuals and historians who were part of the anti-Japanese resistance efforts in the colonial period" (p. 4). The focus is, in other words, on identifying and in some instances challenging these narratives of Korean identity formation. Another source states, *South Korea: A Country Study*, "South Korea's homogeneous population shares a common ethnic, cultural, and linguistic heritage. National self-image is, on one level, unambiguously defined by the convergence of

territorial, ethnic, linguistic, and cultural identities. Yet intense feelings of nationalism, so evident in athletic events like the 1986 Asian Games and the 1988 Olympic Games held in Seoul, revealed anxiety as well as pride concerning South Korea's place in the world. More than Western peoples and even more than the Japanese, South Korean individuals are inclined to view themselves as a tightly knit national community with a common destiny. In a rapidly changing world, however, it is often difficult for them to define exactly what being a South Korean is. To outsiders, the intense concern with identity is perhaps difficult to understand" These students may be very international but at the fabric of their being they are Korean. Borden quotes a student, "If my family lives in America for five generations, we will still be Korean"

The Third Culture Kid

Many times this view works to their detriment when students return to Korea from America or Canada as they become pseudo in a homogeneous society. The Third Culture Kid (TCK) is a term coined in the early 1950s by American anthropologist, sociologist Ruth Hill Useem, "A third culture kid is a person who has spent a significant part of his or her developmental years outside their parents' culture. The third culture kid builds relationships to all the cultures, while not having full ownership in any. Although elements from each culture are assimilated into the third culture kid's life experience, the sense of belonging is in relationship to others of the same background, other TCKs." From the author of *Third Culture Kid Experience: Growing Up Among Worlds*, David Pollock and Ruth Van Reken notes the hiddenness of a child returning to the country of origin. In the film created by TCK, *Neither Here nor There*, Ema Ryan Yamazaki talks

about her changing mirrors of Identity and explains her confusion and struggle to find value. These global nomads often feel excluded not understanding the cultural norms yet they clearly look the part. Some note the “invisible plane ride” where the identity is changed by a 12 hour flight. KIS student JLee says, “I feel as though I am living in parallel universes because sometimes in my mind, I act accordingly to the people I interact with. If I am in a Korean environment, I start living in the Korean dimension. If I am in an English-speaking environment, I switch to an American dimension.

Student RYKim, “In Dreams, I dreamt in either (language) but the story would be different and depending in what language. I think a lot of Korean-Americans would agree-interchangeable cultures-sometimes they develop their own culture. The American-Korean in USA are different from KIS (Koreans) attitudes, speak in different words,”

Being a TCK can be a benefit, student RKim, “I developed both cultures, can interchange for good and bad.” “maybe, I don’t have to choose as I am nowhere completely” Student SLee observes, “I don’t belong in a particular culture, I’m inside American-outside I am Korean. Middle is good but I want to be or have 2 distinct cultures, not a blend.” Senior KKim believes, “I felt like I was caught in between the two cultures. It made me question whether I was a Korean or Canadian. This was all confusing and I felt more alone than ever in my entire life. At the time I would say that it negatively influenced my life because I was sad as a child because I felt like I didn’t know who I was and I felt like I didn’t belong anywhere. Not even with my own family. However, thinking back on it now, I realize that this was a positive experience that

helped me grow as a person and think about my identity and placement in the world and come to the realization that I don't have to be a Korean or a Canadian; I can be both, born and raised"

Since the mid-80's Korea has been an important member of the international community and as such many Korean's have worked and or attended university abroad taking or starting their young families in foreign countries. These ethnic Korean parents and children have three experience basis, the immigrant experience, the international experience and the returnee experience. Many Koreans only return when aging parents demand attention and loyalty.

For TCKs multicultural experiences can have positive and negative effect. Attending an international school the child avoids the grueling Korean system. Student, *RYK*, "when I returned I couldn't speak Korean, I couldn't compete in a Korean school. Culturally the education is different, their way of studying, Korean students are intense 10x's more so than KIS. We appreciate teachers trying to balance and they have, but emotionally we still stay stressed because, the Korean culture stresses to be perfect so we have to be top of everything. Secretly and unconsciously we will stay stressed, honestly the Balance will stay (out of balance), the stress will stay. Everywhere here and everyone is a Perfectionist."

On the negative side many TCK's arrive with no command of the Korean or first language, and suffer the wrath of their grandparents criticism finding the pressure of a rigid unyielding society. Ageism is a particular strong element of the culture. Extended loyalties add additional pressure, "I barely talk to Grandma. I was little when we left,

now, I see her once a year. She is very ambitious person, judges me, high expectations." Student RYK, "I learned English in the States. I went to Korean school till first grade where I developed my Korean Culture and then lived in Northern California with no Korean Society, I lost my Korean memory" DK says, "Language barrier was the worst when I returned, I couldn't access Korean Language, I developed a phobia to go to the outside world" and SL says, "Language makes a big difference in your actions. Speaking English makes me act differently. Speaking Korean my actions shift." In the *Geography of Thought*, Richard E. Nisbett, believes Asians and Westerners think differently due to language differences. Asians think in verbs and Westerners in nouns. "according to linguistic anthropologists Edward Sapir and Benjamin Whorf, the differences in linguistic structure between languages are reflected in people's habitual thinking process". The implications of this belief have profound effects on learning and being. An experiment in the classroom that I intend to perform might include the assigning of a studio project in two languages. One half of the group instructed in Korean and told to use Korean as the process language, the opposite group using English only. My students believe this would produce different results even in visual terms.

When TCK students return they become what Pollock and Van Reken, *The Third Culture Kid Experience*, terms "hidden immigrants" They look like they belong, sometimes treated as they belong but do not belong. Junior JL, "I grew up and think differently from most people here even though I'm considered to be "one of them" which can be frustrating". New students to KIS in September often feel, act and look very American, although ethnically Korean, and soon feel isolated and develop a completely

different persona by mid year. Conformity and peer pressure and group loyalties are hallmarks of the culture. Stereotypes are felt. One of my students, *CKim* said, "they (Korean peers) talk about you and they call you, "white-washed" I never thought they were thinking that way, it means more open and Americanized..they think I am crazy... Now, I am trying to be fun cuz everyone is stressed here. Peer pressure they judge you based on grades, I went to a hard school in states and wasn't this stressed. I think I am learning to become a better student, they care about grades and I care about learning." Stereotypes are felt on both sides for a TCK student, "in the states I hung out with American kids... American kids call Koreans that just come "FOB, "fresh off the boat" they make fun" "for me to be part of the American group, I didn't want to identify with them, the Koreans, the FOB"

Student *RYK* admits, "Koreans act a different way, talking a lot in Korean is looked down upon, outgoing in America is good. Need to be reserved In Korean, so I became a different person," She continues with "KIS students are elitist, attitude is based on language..different language level places you...it's worse for us, we look Korean but grandparents (collective elders) shake at us for not speaking Korean."

Saudi KIS student, *JA*, doesn't like being "labeled the "Saudi Group" because this labels us as a stereotype, like all Saudi Arabians are "oil and rich"" She admits that Koreans are curious about her scarf and will ask. "My parents have different rules here than in Saudi which I like better. I see the world different, I think I have a different point of view of the world now..it affects my thinking..my older sisters in Saudi...we talk and argue and fight, they don't see the world the same".

These identity issues are important part of the awareness a teacher must develop. Interestingly the students can work both sides of the culture. When asked what are the negatives of being a TCK, a student responded, "Bad sides--because I am individual I don't have to obey, I can be so free, so my obedience is questioned. The language--I will use English in Korean place so others can't understand. Even though they look down on us, we don't care..Korean society is all about Respect so we use English loudly"

As a new student, junior boy *DKim* is quiet and seems to have no friends in my class. I never see him with anyone in the hall. Later I find out he is a talented Break Dancer which is called K Pop in Korea. He represents one of the Youth Cultures of the States but doesn't fit the mould in Korea. He looks like other kids, wears the same kind of clothes, looks Asian, has the gadgets. He's focused on his art, a good student, never a problem in class and yet something is wrong. His self portrait is dark, the facial features wiped away. I find out at the first parent conference. The mother doesn't know where to begin when I ask and she cries. He is having adjustment problems, withdrawn, angry inside and she wonders how I knew. Although he was born here, for him this country is a foreign world where he feels out of place and is struggling to adapt. His culture shock is real and he feels the forced move as unfair. I would like to say there is a happy ending but sadly there is not. DK must now mourn at another level. His father died this week.

Through the arts these TCK kids are able to process the crisis of identity, stereotypes, bias, racism, sexism, even adultism. Junior *CKim* reports, "I would not have felt or know

this much about myself...now I think I will have more opportunities Doing the art project and researching (TCK, 90% go to University and 40% get their master's), they are smart kids and I am one of them." Senior S~~L~~ee, "Koreans are slow to go to foreign markets. Conformity is important. Artists are changing this..if Koreans wants to appeal to foreign country they need to change."

Contemporary examples can be found addressing the confusion of and clash of cultures these students face. A powerful example lies in the inclusion of artist Do Ho Suh in the curriculum. For Korean Do Ho Suh, *Home within Home-1/11*, takes the form of a Hanok (traditional home) lodged inside an American house. He represents the state of becoming gradually familiar with a new culture. While works like these grow out of the artist's private experiences of cultural collision, they also symbolize more broadly the experience of the contemporary student, who constantly experiences clashes arising from individual, cultural, and regional "differences" and struggles to adapt to them. For the art student realizing that others struggle with identity and processing the personal struggle informs the world view and makes meaning for the student.

Summary

According to Harvard University Pluralism Project there are four components to pluralism. Diana L. Eck writes the third component is, "Third, pluralism is not relativism, but *the encounter of commitments*. The new paradigm of pluralism does not require us to leave our identities and our commitments behind, for pluralism is the encounter of commitments. It means holding our deepest differences, not in isolation, but in relationship to one another."

Additionally, from *Multi is my Culture*, a Critical Reflections on Multicultural Arts in Tropical Australia, by Hurriyet Babacan offers "Multicultural arts offer multilayered and complex ways of seeing the world and challenge us to think more broadly. However, we need to ensure that multicultural arts are not stereotyped or narrowed. Cope et al (2003:11) invite us to take a broader redefinition of multicultural arts including artwork, which represents or interrogates cultural pluralism or globalism" Multicultural artists often act as cultural brokers, They enable creativity that spans the spectrum of tradition and innovation, the local and the global. It is vitally important to recognize the social value of multicultural arts and artists"

As educators we arrive at the threshold of a pluralistic, multicultural world that is constantly developing and we must develop "a quality curriculum that aids students in developing a visual language that allows them to communicate stories about their own lives." Gude. Students share a rich global media and visual culture. In order for these students to make personal meaning our methodology must include a receptivity to a possibly unfamiliar world and a constant search for personal awareness. While we are personally and professionally exploring for understanding the world of our students educators must also promote exploration for understanding by our students. The learning objective of a studio class develops skills while simultaneously facilitating an understanding of themselves racially, ethnically, historically, culturally and socially. With artmaking knowledge and practice, an understanding develops across the visual cultural world for the student. In turn this promotes the understanding of self and identity. This self-awareness can be used to promote world understanding and social justice when the student artist understands learning for service.

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